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ABSTRACT

GRADES OR AGES: Intermediate Grades. SUBJECT MATTER: Music. ORGANIZATION AND PHYSICAL APPEARANCE: This guide has been developed to help the classroom teacher supplement the program of the music specialist. There are three main sections: Section 1 includes general concepts of music that the specialists will cover and has subsections on rhythm, melody, form, harmony, and expressive qualities. Section 2 deals with music activities for the classroom teacher with subsections on autoharp, recorder, instruments to make and play, singing, and choral reading. Section 3 contains four bibliographies for choral reading, dancing, listening, and a general bibliography. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: Both objectives and activities are included in the "Learnings" column of section 1. INSTRUCTIONAL MATERIALS: Section 2 includes detailed instructions for making a number of musical instruments. The bibliographies include books, records, and films. STUDENT ASSESSMENT: None. (MBM)

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MUSIC HANDBOOK FOR INTERMEDIATE GRADES

PARKROSE PUBLIC SCHOOLS

10636 N. E. PRESCOTT

PORTLAND, OREGON

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Under the Direction of the Parkrose Music Curriculum Committee, June, 1968:

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PREFACE

An appreciation and understanding of music is a vital part of man's culture. A comprehensive elementary school education will include certain musical skills and concepts. The following curriculum guide has been based upon these concepts. It is hoped that the suggestions, explanations and resource materials will aid the elementary classroom teachers as they involve their students in this universal medium. Intermediate teachers are urged to correlate many of the suggested concepts in their grade level curriculum.

In order to assist the primary teachers, a more structured guide with examples and references has been developed under separate cover whereby teachers can discover the suggested concepts at each grade level.

INTRODUCTION

The music program in the intermediate grades of Parkrose is taught by full-time music specialists. The schedule for these itinerant professionals permits them to meet their classes in the buildings to which they have been assigned at least twice a week.

This guide has been developed to help the classroom teacher supplement the program of the music specialist. Section One includes general concepts of music that the specialists will cover. It would be well for the classroom teacher to periodically confer with the music teacher to determine which concepts are currently being emphasized and which source materials included in this guide would be most appropriate for use at that particular time.

Sections Two and Three contain suggestions for classroom activities that the teacher may use and consequently will not be covered by the music specialists. It will be possible for the interested teacher to supplement not only the music program, but other areas of the curriculum as well. Such areas may include: social studies, language arts, physical education, art, etc. By integrating music into as many areas of the curriculum as possible, it may be the rich, rewarding experience that we know music can become for children.

We encourage you to evaluate the activities and report which activities or concepts are more useable for the classroom. If you have an activity that you like and we do not have it listed, we would like the opportunity to include it the next time this guide is revised.

MUSIC TEACHER'S SCHEDULE

TABLE OF CONTENTS

PREFACE i

SECTION I - CONCEPTS FOR MUSIC EDUCATION

Rhythm 1
Melody 4
Form 6
Harmony 8
Expressive Qualities 10

SECTION II - MUSIC ACTIVITIES THAT WORK FOR THE CLASSROOM TEACHER

Autoharp 13
Recorder 13
Instruments to Make and Play 14
Singing 32
Choral Reading 33

SECTION III - BIBLIOGRAPHIES

Bibliography for Choral Reading 39
Bibliography for Dancing 40
Bibliography for Listening 42
General Bibliography 43

SECTION ONE

CONCEPTS FOR MUSIC EDUCATION

A. RHYTHM

CONCEPT	LEARNINGS
1. All music involves rhythm.	1. Identify the difference between pulse beat and rhythm patterns through repeated body movements.
	2. Further clarify the meaning of the two terms by use of percussion instruments.
2. Music contains an endless variety of rhythmic patterns consisting of groupings of longer or shorter sounds or silences.	1. Identify a familiar song by hearing the rhythm of its melody played on a percussion instrument or clapped.
	2. Study songs whose rhythm patterns show the relative duration of musical sounds, e.g., blank notation:
	3. Discover that similar rhythm patterns may be found both in a song and in an instrumental composition.
	4. Identify a song by seeing the musical notation of the rhythm of its melody.
3. Music usually has a recurring pulse (or beat) within it.	1. Discover by ear the set in which music moves -- twos, threes, fours, sixes.
	2. Construct a visualization of the pulse in blank notation.
	3. Observe which meter was selected to record the set on the printed page.
	4. Learn that the meter signature signifies how many and what kind of note values are to be placed between bar lines.
	5. Learn that the function of the bar line is to divide the beats into visual sets and establish a natural accent.
	6. Learn to write different meter signatures and set of time values appropriate to them.

CONCEPT	LEARNINGS
4. Meter offers a means of measuring mathematically both pulse and rhythm pattern.	1. After listening, singing, playing and moving to a simple song, the children will: a. Compare the pulse (beat) with the rhythm of the melody through blank notation as the song is performed. b. Identify the meter selected to write this song in musical notation. c. Clarify and name the mathematical relationships of the time values by comparing them to a division of the whole into halves as studied in mathematics. 2. Children will discover that in part songs, rhythmic patterns composed of half, quarter and eighth notes may move against whole notes in other parts. 3. They will experience music in which the composer employed a fermata (hold) to indicate his desire for a longer sound than that called for by the note value.
5. Within a given metrical scheme numerous rhythmic combinations are possible.	1. Create rhythm patterns within a given metrical scheme. 2. Study and compare the different expressive meanings that composers have created through the use of similar melodic patterns scored in the same meter. 3. Be encouraged to compose music containing a variety of interesting rhythm patterns that serve their expressive purposes.
6. Changes of meter may occur within a composition.	1. Children should study the notation of themes in which famous composers have used changes of meter in portraying their expressive ideas. 2. Children will discover that a change of meter within a phrase is necessary to score certain folk songs. 3. Teachers should encourage children to use changes of meter to notate their original ideas as they compose music.

CONCEPT	LEARNINGS
	4. Children might experiment with changes of meter within a familiar song that will result in changing its original character, e.g. - Yankee Doodle - original 2/4 to 3/8.
7. Any deviation from the commonly accepted accent is called syncopation.	1. Learn to recognize syncopation by listening to recorded examples of jazz, spirituals and Latin American music.
	2. Identify the difference between pulse and syncopation through clapping or playing percussion instruments.

B. MELODY

CONCEPT	LEARNINGS
1. Melody is made up of a series of tones moving in a single line.	1. The children will identify the lower and higher sounds in familiar songs, through listening experiences, by the use of appropriate body movements, and by pitch producing instruments. The terms higher and lower will be verbalized and forms of blank notation will be used to visualize higher and lower patterns. Experiences with blank notation might be coordinated with body movement (hand designs and other movements), flannel board, chalkboard, or charts. All of these will demonstrate that melody is represented horizontally and will lead to visualization of musical notation.
	2. They will also recognize ascending and descending portions of melodies. As their understanding of these concepts increases they will be led to visualize melodies in musical notation.
2. Tones in a melody repeat or change.	1. Isolate and study a specific pattern in order to discover the repeated tones.
	2. Relate the repeated tone pattern to the other elements of the melody which precede or follow it.
3. When tones in a melody change, they may go up or down in a regular succession of half-steps, steps or by leaps.	1. Another type of melodic contour which children will experience as they sing and play will be scale-like. Patterns which move scalewise provide opportunity to discover the direction of the melodic movement. They should be led to relate this pattern in blank notation to the appropriate music symbols on the staff and to become familiar with the appearance of a scalewise pattern which is imparted by the space-line and line-space relationship. Eventually they will come to relate various scale patterns to their tonal centers through the use of numbers and/or syllables.
	2. Chord-wise patterns are another type of melodic contour with which children should become familiar.

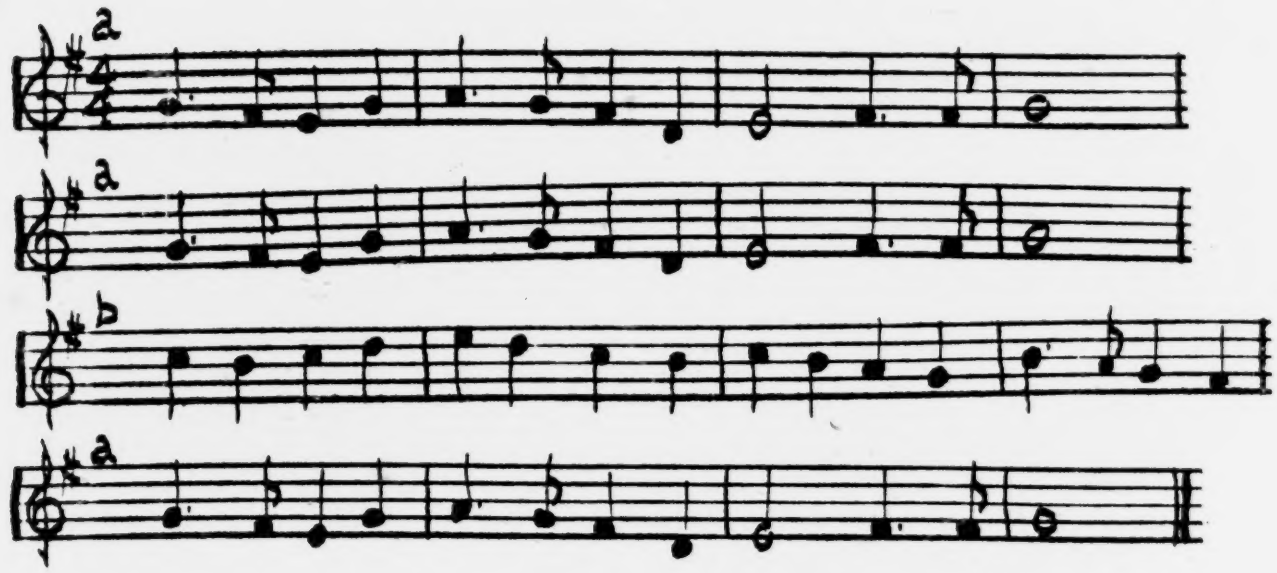
CONCEPT	LEARNINGS
4. Musical notation is a set of visual symbols that shows the relationships that can exist among tones.	1. The foregoing experiences with scale and chord patterns will aid in the recognition of pitch relationships (intervals) as they appear in the melody. This is basic to the development of the ability to interpret musical notation which should be a major concern of any form of music education. Children should develop the ability to hear in their minds sounds of the various intervals and to use the proper intervalic names as a foundation for music reading, e.g. 3rd, etc.
	2. Children need opportunities to create melodies and to learn some of the techniques for notating them.
5. The structure of some melodies is harmonic.	1. As has been observed, some melodies are built from leaps that define chords associated with the tonal pattern of the melody. Children should be encouraged to: a. Observe such chordal sections of melodies. b. Experiment with using specified chords to harmonize the melodies.
	2. The andante of Haydn's Surprise Symphony outlines tonic and dominant chords.
6. Two or more lines of melody may move together simultaneously thereby creating a polyphonic texture.	1. Children will discover the texture of polyphonic music as they learn how the melodies of a two- or three-part round fit together while they sing.
	2. Adding descants to familiar melodies and singing two songs that fit together will further their understanding.
	3. They should also listen to a fugue or a canon to discover the use of imitation and other devices that a polyphonic composer uses in writing such a composition.

C. FORM

CONCEPT	LEARNINGS
1. The internal organization of a musical composition creates its own design (form in music).	1. Children become aware of the various elements of music if they are encouraged to: a. Listen to a musical composition and respond to its melody, rhythm, harmony, tempo, and/or dynamics by singing, moving, and playing tonal and percussive instruments. b. Discover likenesses and differences among phrases and/or sections and patterns. c. Discuss what they have learned through these experiences.
2. The relationship of the parts to the whole is evident among phrases rather than within phrases.	1. Listen to discover where a musical idea or phrase ends and another one begins. 2. Compare a musical phrase with an idea in language. 3. Design the musical phrase with movement. 4. When children have a beginning understanding of the phrase structure of a musical composition through experience in listening, singing, playing, and movement, they will: a. Discover phrases in songs which have identical text and music; or ones in which the music is identical and the text is different. b. Develop an awareness of identical phrases in orchestral music. They should have opportunity to listen to a composition with identical phrases and to indicate the repetition through expressive body movement. c. Observe and identify identical phrases on experience charts, on the chalkboard, and in textbooks. d. Play the identical phrases on melody bells or select other appropriate instruments to play the melodic rhythm.

CONCEPT

LEARNINGS

e. Verbalize their understanding of identical phrases.
Example:

f. Create songs to reinforce their understanding of identical and contrasting phrases.

D. HARMONY

CONCEPT	LEARNINGS
1. Harmony is a vertical organization of two or more tones.	1. When children have learned to distinguish aurally between single tones and several tones sounded simultaneously, the teacher will help them identify a chord as having two or more tones. 2. There should be the opportunity to build chords on the music staff to discover the relationship of the intervals formed by notes placed in line, line, line or space, space position. 3. The teacher should lead the children to discover by ear that chords may be minor as well as major. 4. As an added experience the children might listen to two notes of a chord and try to determine the sound of the third tone which is implied.
2. Harmony may be an accompaniment to a melody.	1. Play and hear the accompaniment to a one-chord song on an autoharp or resonator bells. 2. Listen for chord changes in the autoharp accompaniment to a familiar song. 3. Experiment to find appropriate chord changes for the accompaniment of a familiar song. 4. Discuss how harmony contributes to mood, beauty, and interest in a composition. 5. Sing familiar songs harmonizing phrase endings by ear.
3. Harmony and melody are closely related.	1. Children will listen to the tones of a chord played in succession and then simultaneously learn that melody and harmony may use the same tones in a horizontal and vertical arrangement. 2. Children will discover that when a succession of chordal tones appears in a melody that chord is a fitting accompaniment.

CONCEPT	LEARNINGS
4. Melodies having the same harmonic structure may be combined.	1. Children will discover that when an identical melody is presented by two or more parts entering at different points in time, a canon is created.
	2. Children will discover that when several melodies of individual design are heard or performed simultaneously, polyphonic music results.
5. Composers experiment with combinations of tones, resulting in different musical effects.	1. Experiment with combinations of tones considered dissonant in classical harmony, using voices, bells, or piano.
	2. Experiment with the pentatonic scale, using five bells; sing songs using the pentatonic scale; and listen to examples of pentatonic music for orchestra.
	3. Strike three or more consecutive notes on the piano at the same time to understand the idea of tone clusters.
	4. As children study various peoples and their cultures, they may become aware that certain cultures have their own distinctive harmonic idiom.

E. EXPRESSIVE QUALITIES

CONCEPT	LEARNINGS
1. The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition.	1. Discover that the tempo for certain songs is directly related to the type of movement that is suggested by them. 2. Discover that in some compositions the tempo may change with a change in the sets of the pulse. (Refer to Rhythm C 1.) 3. Discover the importance of an appropriate tempo by varying the tempos of familiar songs. 4. Children will also have the opportunity to discover that tempo markings may be indicated in precise terminology, e.g. allegro ma non troppo.
2. Within a composition the tempo may change for a variety of expressive purposes.	1. Children will discover that a change of tempo within a composition may be used to: a. Convey descriptive implications b. Create varying moods. 2. Children will learn tempo markings that call for a gradual change of speed. 3. They will discover that ritards or accelerandi may imply cadences or climaxes. 4. The children will learn that composers have used a change of tempo as means of achieving variety to consecutive sections of longer and more complex compositions.
3. Every musical sound possesses some degree of loudness or softness (dynamics).	1. Children will discover that: a. Some compositions are louder or softer than others. b. Music may become gradually louder or softer within a composition. c. Music may become suddenly louder or softer within a composition. 2. Contrasting dynamic levels in a composition evoke similarly contrasting responses from children. Continued experiences with dynamics will enable children to relate dynamics to expressive meaning.

CONCEPT	LEARNINGS
4. Dynamic contrasts provide source of variety and expressive meaning in a composition.	1. Discover that dynamics add variety to music by singing or playing a song at a single dynamic level and listening to the monotony. 2. Select an appropriate dynamic level for performance in singing or playing the piano or other instruments. 3. As children compare the dynamic levels through listening to musical passages they will discover that loud is loud only when compared to soft. 4. Children should come to understand that in order to achieve an artistic musical performance, they will want to relate the text and the nature of the music to appropriate dynamic levels and follow the dynamic markings in the musical score to interpret it properly.
5. Subtle relationships exist between changes of dynamics and changes of tempo and/or melodic direction.	1. There should be ample opportunity for them to play or sing familiar songs experimenting with contrasting effects of dynamics and tempo. 2. Children should recognize that crescendo and decrescendo do not automatically mean accelerando and ritardando. 3. Children should determine that artistic performance may require the reversal of the natural tendencies, e.g. soft music may accelerando and remain soft, loud music may retardando and remain loud, crescendos may occur without accelerando or diminuendos may occur without retardandos.
6. Characteristic qualities of sounds are determined by the types of voices or instruments which produce them.	1. Children should experiment with either their speaking or their singing voices to discover the variety and range of sounds individuals can produce, e.g. children's, men's and women's voices in their ranges. 2. Discover and identify similarities and differences in the sounds of various orchestral instruments heard individually.

CONCEPT	LEARNINGS
7. When individual instruments are combined, new effects of tone color are created.	1. Opportunities need to be provided for students to listen to two or more individual instruments that are heard simultaneously, and recognize the new effect created by their combination. 2. Children will have many opportunities to see how tone color can add variety to music as they listen to the strings, woodwind, brass and percussion in an orchestra or band.

SECTION TWO

MUSIC ACTIVITIES THAT WORK FOR THE CLASSROOM TEACHER

AUTOHARP (for grades 4, 5, 6)

1. Discover the chords which are to be used in a song. When appropriate, the chords are indicated above the notation of the songs in student books. Play the appropriate chords in rhythm as the class sings the melody.

2. Children will enjoy accompanying class songs on the autoharp. Give individuals time to practice by themselves before accompanying the class.

3. Place the autoharp on a flat surface with the low strings closest to the player.

4. Press the chord buttons down firmly with the fingers of the left hand. Usually the index, middle and third fingers are used. Suggest that children locate chord buttons they will need and keep their fingertips over the buttons.

5. Strum the strings with the right hand. Use a pick or fingertips. The strings may be strummed on either side of the bars, although a better tone is obtained by strumming to the left of the fingerboard, right hand crossed over left. Strum away from the body with a sweeping motion, moving from lowest to highest strings.

6. For special effects with appropriate songs, experiment with various picks, such as erasers, pencils or paper clips. An excellent pick for regular use may be made from vinyl flooring.

7. Experiment with rhythm patterns characteristic of the style of various songs. For example, accompany a waltz by playing the lowest strings on one beat, the higher strings on beats two and three.

PLAYING RECORDER-TYPE INSTRUMENTS (for grades 4, 5, 6)

1. Easy-to-play instruments such as the song flute, tonette, and recorder offer children additional opportunities for performance. Method books are usually sold with each of these instruments.

2. Encourage children to form small ensembles and rehearse compositions especially written for these instruments.

PLAYING ORCHESTRAL INSTRUMENTS (for grades 5 and 6)

1. Invite children who are studying orchestral and band instruments to share their abilities with the class.

INSTRUMENTS TO MAKE AND PLAY

1. CLAVES (Grade 6)

Calypso and Spanish claves may be made from one-inch hardwood doweling cut into eight-inch lengths. Smooth the saw cuts with sandpaper and round the edges. Coat them with a dark finish (shellac or varnish).

To play, cup one in your hand and hit it across the top with the other.

Claves

2. RHYTHM STICKS (Grades 4, 5, 6)

Rhythm sticks are made as above except that they are longer (12 inches) and can be of slightly smaller diameter (3/16 to 1 inch).

3. RHYTHM BLOCKS (Grades 4, 5, 6)

Any scrap of wood can be cut into rhythm blocks as long as you can cut two blocks of the same size. However, it is easier to play with blocks less than an inch thick. Cut your blocks square, round, oblong, or triangular. Sand them smooth, then shellac or paint them.

Handles can be made from drawer pulls, strips of an old leather belt, pot cover handles, spools, blocks of wood, etc.

4. SANDPAPER BLOCKS (Grades 4, 5, 6)

Two rectangular blocks (4 x 6 inches) 1/2 to 3/4 of an inch thick can be covered on the bottom and sides with sandpaper and rubbed together to give a shuffling sound.

Handles are made the same as for rhythm blocks.

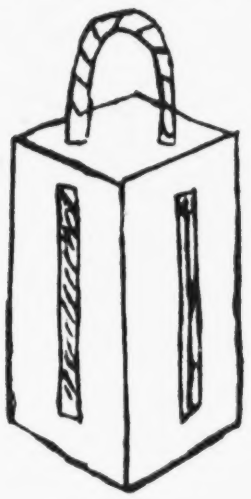
5. LATIN AMERICAN WOOD BLOCK (Grade 6)

To make a wood block from a deep wooden cigar box or an oblong cheese box, stand the box on end with the cover closed. On each of the four sides, bore a 1/4 inch hole about two inches down from the top. With a keyhole saw, carefully work from the holes and cut slits about four or five inches long and 1/4 of an inch wide. Smooth the edges with sandpaper.

Drill two holes in one end of the box for a handle of heavy cord or rope. Knot each end of the rope on the inside of the box. Nail or tape the cover down securely.

Coat the box with dark stain, shellac or varnish. Do not use paint because it muffles the sound. Choose a drum stick from the list following the drum section.

Latin American Wood Block



6. AMERICAN INDIAN MORACHE (Grade 4)

You can make an American Indian scraping instrument from two sticks -- one to hold, the other for scraping.

Choose a piece of scrap wood about half an inch thick and two inches wide. It can be 12 - 24 inches long. Thin down one side with your knife and whittle open notches half an inch wide, spacing them every half inch or so. Round all edges with sandpaper.

American Indian Morache

For use as a scraper, round out another stick from eight to ten inches long and 3/4 of an inch thick. You can use 3/4-inch doweling. You may carve, paint or stain both sticks.

To play, place one end of the notched stick on an inverted metal pan. Hold the other end in your left hand. Rub the scraping stick up and down rhythmically.

7. PLYWOOD GUIRO (Grade 6)

Plywood is now sold with grooves cut on the flat side. It is called striated plywood. Use it as is. You can make the sound louder and more resonant by nailing a piece on top of a wooden cigar box.

Play with thimbled fingers, nail file or wooden rod.

8. TIN CAN TUBO OR SHAKER (Grades 4, 6)

This is a variation of the old Indian rattle and may be used for Indian or Latin American music.

For this shaker, find two tin cans the same size. Remove the contents but do not remove the covers entirely. You will need to push the covers back in place later. Scrape off the labels under hot water.

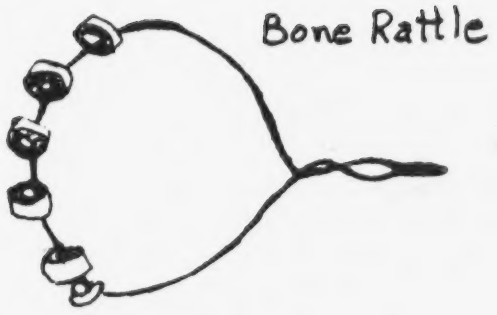
Into one can throw half a dozen kernels of rice or dry cereal or a cupful of sand. Into the other put several paper clips, nails, pebbles or bottle caps. Reseal at least one of the cans with Scotch tape if necessary. Bind the two cans together with adhesive tape.

Tin Can Shaker

Paint an interesting design with enamel on the cans being sure to cover the adhesive tape. You may also paste stretched crepe paper streamers over the entire rattle.

Play it by shaking with vigor or tap it quickly and lightly with your fingers.

9. BONE RATTLES (Grade 4)



The Indians made dance rattles from buffalo and deer hoofs. The round bones of lamb chops make an effective bone rattle and can be put together with few tools.

You will need from four to six of these little bones. Each shoulder chop has only one. Clean off the bone and dig out the marrow from the center. Soak the bones in hot water and detergent to get rid of all grease, then dry in the sun.

Unwind the ends of a coat hanger and cut off a 10- to 12-inch piece of wire. Thread the bones on and wind the ends of the wire around each other, using pliers if necessary, to make a short handle. Wrap any sharp points with colorful tape.

Hold the rattle by its taped ends and shake. Try shaking it slowly side to side for a change of pace.

10. COCONUT RATTLES (Grades 4, 6)

Drill a hole at one end of the coconut and let the juice run into a glass. Bore a good-sized hole (no more than one inch in diameter) on the other end of the coconut. Saw the coconut in half between the two holes you have bored.

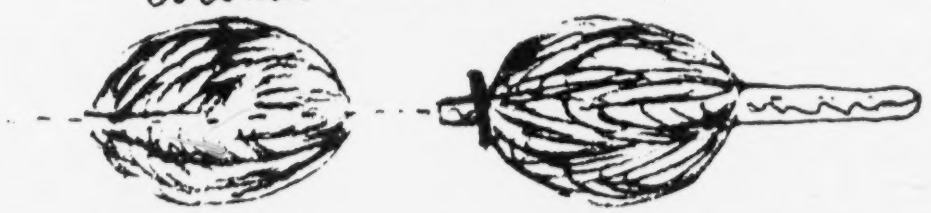
Clean the inside of the two shells so that the brown inside is completely exposed. Dry in the sun.

Prepare a handle of one-inch dowel or a section of broomstick at least twelve inches long. Part of it will run through the length of the shell. Whittle the handle to fit into the smaller hole on top of the shell. Sandpaper the handle smooth. Drill a small hole through the dowel from side to side about an inch down from the top of the handle.

Put a handful of rice, split peas or dry cereal into the coconut shell. Fit in the handle so that the hole you bored is exposed at the top. Carefully glue

the two halves together around the handle. Let stand overnight. Place a one-inch length of pencil or dowel into the hole you drilled through the handle. Glue. You may leave the rattle as is, paint or shellac it.

Coconut Rattles



11. GOURD RATTLE (Grades 4, 6)

A gourd rattle may be made by sawing off a small section of the narrow neck (save this). Scrape seeds and melon meat from the inside. Dry rind in the sun and shellac it. Fill the gourd with its own seeds or use pumpkin or watermelon seeds.

Either glue the small piece of gourd back on to make a handle or fit a length of one-inch doweling through the neck to the top of the gourd.

Secure the handle by hammering a heavy nail through the top of the gourd into the top of the wooden handle.

String necklaces of pumpkin or watermelon seeds around the outside of the gourd.

Gourd Rattle

12. MARACAS (Grade 6)

Maracas may be made from spice boxes by filling with rice, dry corn, beans, etc. Fill, secure the tops and push a stick through from the bottom to the top. Fasten at top with a screw.

Old light bulbs covered with paper-mache more closely approximate the shape of the maracas. When dry, strike the mache sharply to break the glass inside.

Shake the maracas with a circular wrist motion. To create variation and accent, move the maracas up and down in front of the body while continuing the circular wrist motion. The maracas usually play a steady eighth note rhythm.

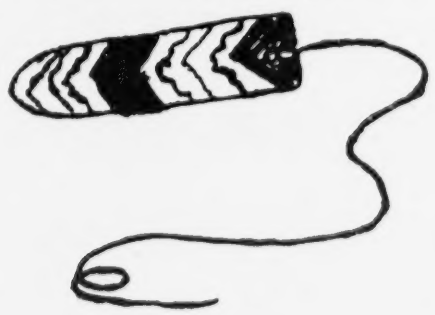
13. BULL-ROARER (Grades 4, 5, 6)

To encourage rain during dry spells, the Indians made rain rattles and thunder music.

You will need a scrap of thin soft pine or other light wood. A box slat is fine. Cut out a piece about a foot long and two inches wide. Sand the edges. If you like, shape the wood into a feather as the Indians did and paint it red, white, and black. Bore a hole toward the top and tie on a long strong string.

Wrap the string around your finger and then twirl into the air, letting the string unwind as you twirl. You'll hear the roaring of thunder. Make a slip knot in the end of the string so that the bull-roarer doesn't fly off your finger.

Bull-Roarer



14. POP TOP CASTANETS (Grade 6)

Each castanet requires a narrow strip of heavy cardboard about 6 inches long, some thin yarn and two bottle caps.

Drill or punch a tiny hole through the center of each of the bottle caps. Then make similar holes one inch from each end of the cardboard.

Place each bottle top, face down, over a cardboard hole. Push string through the holes, with the help of needle if necessary. Draw the ends of each string together and knot them so that the bottle top is attached lightly.

Center the cardboard in your palm with your thumb and one finger on the bottle caps. When you bring your fingers together, the two caps strike one another and you are ready to tap out a Spanish dance.

15. COCONUT HALVES (Grade 6)

Use a sharp saw to cut a coconut in half. Drain out the milk, pry out the meat and clean the inside thoroughly. Sand the edges smooth. Paint or shellac inside and outside.

See how many different sounds can be made besides just clapping them together.

Try placing a sheet of paper between the two coconut halves and rubbing them to music.

16. HORSESHOE TRIANGLE (Grades 4, 5, 6)

Suspend the horseshoe from a length of cord or thin wire. Strike it with a large nail.

17. BRASS TUBE TRIANGLE (Grades 4, 5, 6)

Brass tubing makes an inexpensive, fine sounding triangle. Use a 12-inch length (about 1/4-inch thick) for the triangle and a 6-inch brass rod for the striker. Drill holes through your tube so that you can thread it with a string to hang up.

18. JINGLE CLOGS (Grades 4, 5, 6)

Make a wooden handle from a 3-inch by 8-inch scrap at least 5/8 of an inch thick. Place a bottle cap on one end of the wood and draw in a circle that is 1/2 to 1 inch larger. Cut the upper 2 inches of the handle to follow the penciled circle. Cut or whittle the rest of the stick to form a straight handle about 2 inches wide. Round out sides with sandpaper. Shellac, varnish or paint.

Prepare your caps (2 or 3 for each handle) by prying out the cork linings from the inside and then hammering the caps flat. Drill or punch a hole through the centers. Put a nail through the caps into the handle at the approximate center of the penciled circle. Don't hammer the nail so deeply that it prevents the caps from jingling.

Play by holding the jingle clog in one hand and striking it against your other hand.

Special Clog Handles

19. JINGLE RING (Grades 4, 5, 6)

A wooden or metal embroidery hoop will give you a ready-made frame. If this is not available, you can fashion a hoop by working off the ring around the center of an opened coffee can, or cutting out the center of the can cover. Sandpaper any sharp edges.

You will need 10 to 14 bottle caps. Soak the caps and pry out the corks. Flatten the caps and drill a hole in the center of each. Attach them in pairs to the hoop with colorful yarn, safety pins, or wire coat hangers.

Wind crepe paper or material scraps around the hoop or paint it a bright color.

Play by holding in one hand and striking with the other hand. Shake it or put a short stick through the hoop and swing it around in a small circle.

20. BELL BRACELETS (Grades 4, 5, 6)

For a tinkling accent to drum beats, you can make bell bracelets. String on half a dozen tiny bells to colorful yarn, making a knot between each bell. Wrap the yarn around your wrist. When playing the drum, also shake the bells.

Also try putting the bracelets on your ankles and stamp when you want bells.

21. BELL STICK (Grades 4, 5)

Decorate a 6-inch length of doweling (1/2 to 1 inch diameter) with colorful paint. When it is dry, staple on a tiny bell or two at each end of the stick. Play by shaking.

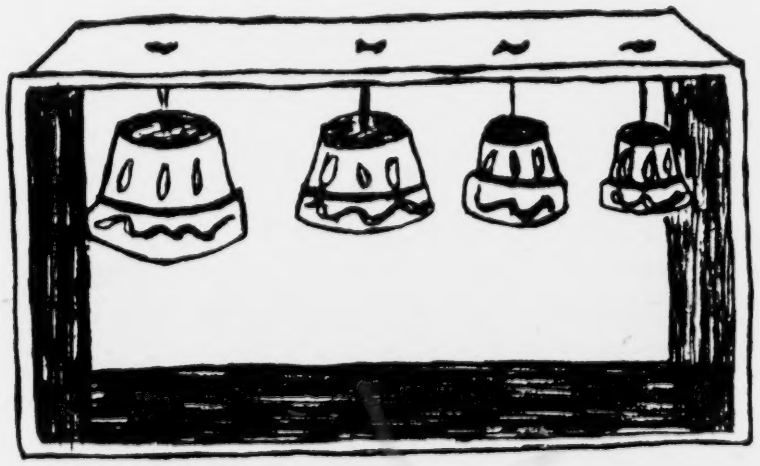
22. FLOWER POT BELLS (Grades 4, 5, 6)

Obtain several earthenware flower pots (4 or 5) of various sizes, making sure they have no cracks.

For each pot, knot a string or cord and push up to the knot a piece of wood, tin can cover, or a cork with a hole in the center. Thread the other end of the string through the inside of the pot.

Arrange the pots to sound from low to high. The larger pots are usually deeper in tone. Suspend them from a wooden rod so that they hang free and place the rod over the backs of two chairs.

Flower Pot Bells



You may also make a frame by knocking out the top and bottom of a sturdy wooden box. Place the frame on the long side and suspend the bells from hooks on what is now the top.

Tap with pencil, dowel, or drum stick.

23. ONE-OCTAVE MARIMBA

For this marimba, you will need a 7-foot length of pine, basswood, redwood, or poplar (1" x 1-1/3" or 2), a length of rope, felt or weather stripping and a box of tacks or brads.

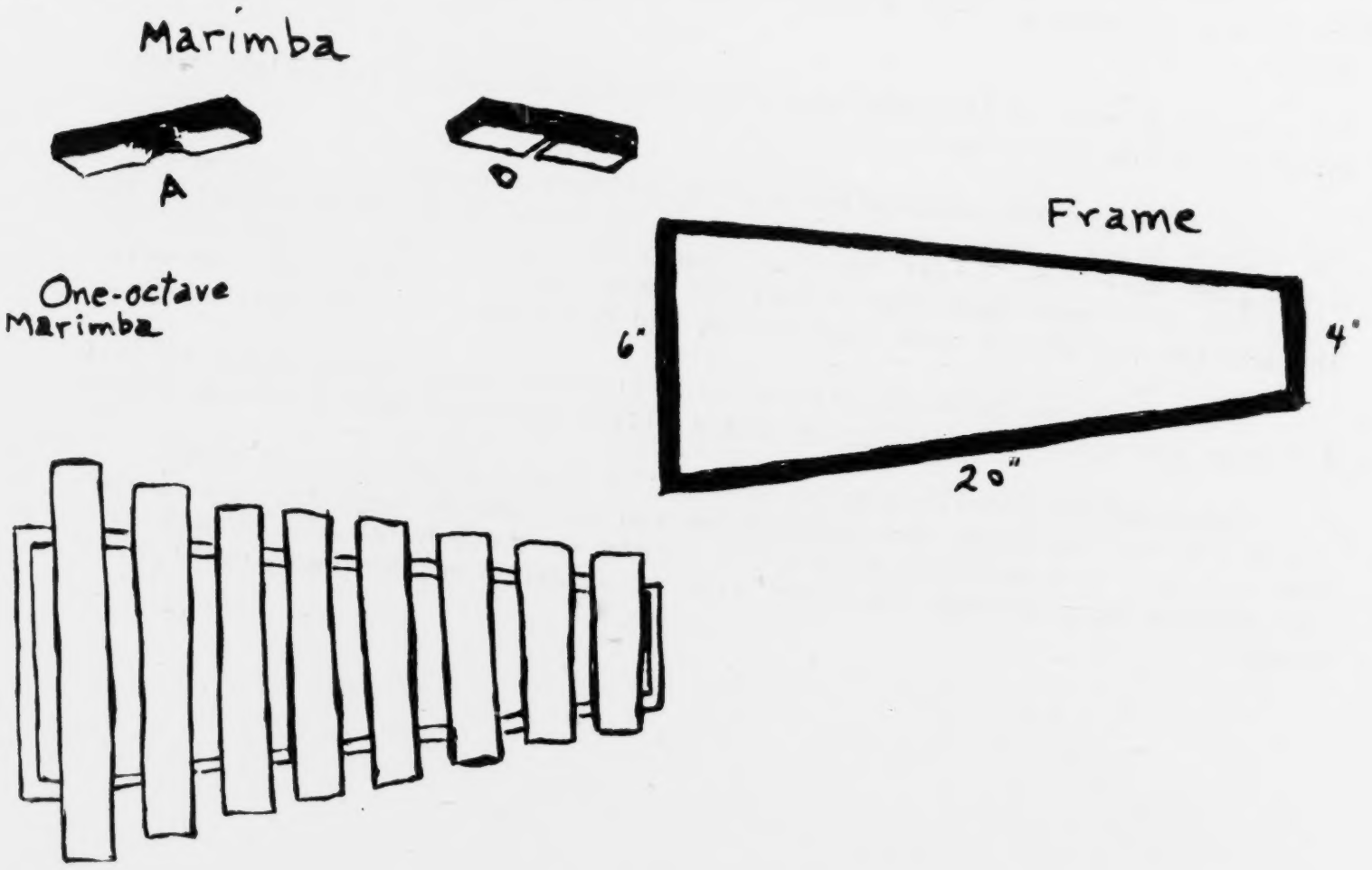
Make a wood frame of narrow strips (about 1/2" x 1/2") like this:

Mark the 8 bars on your 7' board as follows:

C - 12"	G - 10-1/4"
D - 11-1/2"	A - 9-3/4"
E - 11"	B - 9-1/4"
F - 10-3/4"	C - 9"

Cut the 12" bar first and tune it to C with the help of a piano or tuning fork. Cut each and tune in turn.

When all the bars are tuned, lay them bottom side up half an inch apart. Taper them evenly with the help of rulers.



Center the frame on top of the bars. Draw a line along the outside of the frame. Remove the frame and lay the twine or felt even (on the inside) with the lines you marked. Tack it to each bar.

Lift the nailed bars onto the center of the frame. Tack the ends of the felt to the frame. Add a tack or brads into the frame through the felt between bars 2 and 3 and between bars 6 and 7.

Tap out rhythms and simple melodies with one or two mallets. Put a felt tip on one mallet for a softer sound.

Tuning:

a. Hold it loosely a quarter of the way from the end of the bar with your thumb and index finger. Tap with mallet.
b. Lift the bar from the surface at the place where there is least interference with tone - halfway between the middle and each end.
c. To raise the tone of a bar, sand or saw off a little of the bar, or make the bar thinner by hollowing out the underside slightly with a small plane. (Illustration A)
d. To lower a tone, make a shallow saw cut across the middle of the bottom. (Illustration B)

24. MY-OLIN (Grade 6)

Materials - For the body of the instrument you will need wood 2 inches thick, 4 inches wide and 36 inches long, but it need not be a regular outline. An odd-shaped strip makes a more attractive instrument.

In addition, you will need a piece of wood 1" x 1" x 4" to act as a stationary bridge and another 1/2" x 1" x 1" for a movable bridge to vary the tones.

Obtain 6 machine threaded eyebolts (small), 3 small turnbuckles (hook type) and a few small nails.

For strings, get steel piano wire of different gauges if possible (13, 15, 19) or heavy, pre-stretched nylon such as found on a tennis racket. You don't need more than 3 feet for your lowest string. If you can get very thin wire, you will need less than 2 feet for that string. The thinner the wire, the shorter you should make your string and the higher will be your sound.

If you can get only one size of wire or nylon cord, order about 12 feet for your strings. This will give you a little extra in case a string breaks.

Construction - Drill 3 holes an inch in from one end on your board. These are for fastening the turnbuckles you will use as pegs for tightening the strings. The eyebolts should fit firmly in these holes with enough of the threaded part through the other side to attach a nut for holding it in place.

Cut off a small triangle from the bottom if your wood is symmetrical and you want a varied shape. Sand your wood smooth. Shellac, varnish or paint if you like - it will not influence the tone.

Bend with pliers or cut with wire cutters a piece of your heaviest wire (perhaps #19 or 20) about 3 inches shorter than the length of your board. Fasten one end to one screw eye of the turnbuckle.

Unscrew the two hooks of the turnbuckle until they are almost completely out so that the turnbuckle is about as long as you can make it.

Secure one eyebolt to the board and attach the screw eye (the one not fastened to the wire) to the bolt.

About a half-inch below the turnbuckle at its longest length, nail the 1" x 1" x 4" bridge strip across the board.

Lay your wire over the bridge and along the length of the board. At a point about an inch from the end, bend the wire as a marker for the loop for the other eyebolt.

If you have a small vise, fasten your eyebolt upright in the vise and using pliers to grip the wire, wrap it around the bolt so as to make a neat loop.

With the loop through the eyebolt, stretch the wire along the board. Scratch a mark at the point it reaches. At that point, drill a hole so that the bolt will go in up to the eye. If the bolt comes through the other side, cut off the excess and countersink a hole for the nut so it will be flush when tightened. You may cover the bottom with a scrap of felt.

You will have plenty of room on the turnbuckle to tighten the wire and get a variety of pitches. If a buzz or rattle persists, cut a piece of coat hanger wire slightly shorter than the width of the board. Loosen the string, slip the hanger wire under the string and across the bridge, and tighten the string on top of it. Try tuning it to low G on the piano.

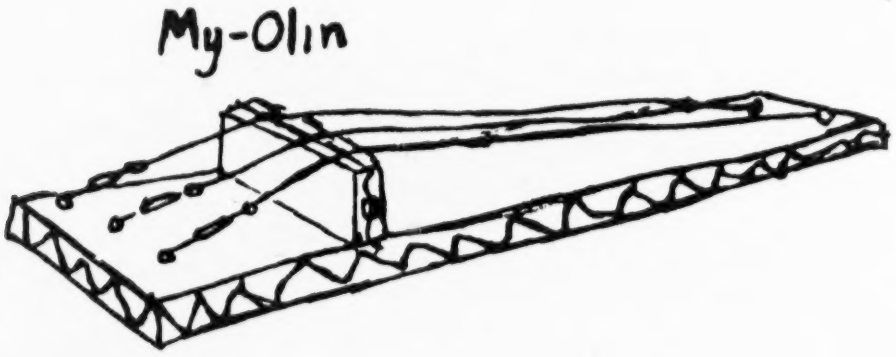
Make each of the strings you put on shorter (and thinner if possible) than the one next to it so that you can stretch each to a higher pitch. With the help of the piano or pitchpipe, you may be able to tune the second string to D and the third to A.

If you get thin enough wire, the last string you put on can be anchored 12 inches from the turnbuckle. Take a look at the strings behind a piano keyboard and see how the shorter wires at the high end are thinner.

Playing the My-Olin - Pluck it with a feather quill or tap it with a hammer and listen to the strings vibrate. Take a file (on metal strings only)

and rub it back and forth as you would a violin bow. Prop your second strip of wood underneath the strings and play different notes by sliding the bridge back and forth.

You can increase the volume of your instrument if you cut out a hole in the central portion of the wood 4 or 5 inches long and 2-1/2 inches wide. Cover this with a scrap of sheepskin or goatskin. Soak skin in <u>cold</u> water half an hour. Stretch and nail it across the opening with tacks.



25. RUBBER HOSE RECORDER

With a 12-1/2" length of rubber hose you can make a simple flute or recorder. The directions here are for a recorder with C as its lowest note. The directions are for a 5/8" diameter hose.

You can attach the ready-made mouthpiece of a tonette if it is wide enough to fit tightly inside or outside the rubber tubing. Your length of rubber hose will be an inch shorter. All other measurements will be the same.

To make a mouthpiece, you'll need a one-inch length of doweling with 5/8" diameter to use as a plug.

Before you cut off your dowel, work it into shape. The small piece is hard to anchor in a vise or support with your foot. Use sandpaper or a file to make a flat surface not more than 1/16" deep and about an inch long. (See Illustration A)

Then cut off your one-inch length and sand the saw cut smooth.

One inch down from the top of the hose, chalk a 1/8" mark on the center of the tube.

Starting 1/4" down from the first cut, make a slanting cut toward the first cut.

Then make two parallel 1/4" cuts at right angles to the top cut.

Cut out the excess rubber. With a small three-cornered file or a narrow nail file, file a flat groove 1/8-inch wide along the inside of the rubber

tubing running straight from the top of the tube down to the notch. Fit your dowel plug into the rubber hose until the inside edge of the dowel comes just in line with the cut in the rubber tube. The flat side of the dowel should be just under the flat groove of the tube.

Blow gently. It should play sweetly. If it doesn't, push the plug out with a thin stick and file the flat groove down a little. If the sound comes very thin, try making the hole a little wider than 1/8 inch.

Check the note you blow in tune with the C above middle C on a piano. Snip off a little at a time from the bottom until your C sounds right. You will probably have a 12-inch hose.

The next step is to locate the holes at the right spots. Mark hole positions with chalk according to illustration B. Vary the lateral positions of the holes to fit your hands.

Punch the holes with an awl or nail and finish boring with a 1/4-inch hand drill.

Recorder

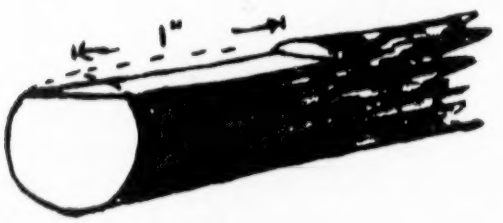
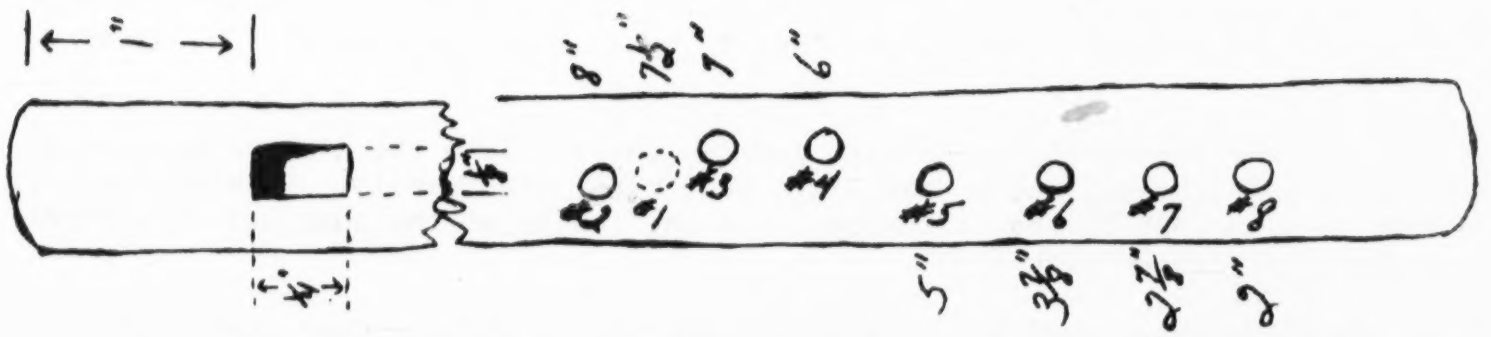


Illustration A



NOTE: Thumb hole #1, shown as dotted circle, is to be bored on the bottom side of recorder.

Illustration B

To correct any mistakes, you can take a small round file and work the hole down toward the bottom of the hose (if the pitch is too high) or work it upward (if the pitch is too low). If a hole gets too large, cover it partially or completely (as necessary) with tape.

The hole should be sanded smooth by rolling sandpaper tightly and sanding along the outside of the hose. This will hollow out a curved place for your fingers to fit more easily in playing.

Fingering:

Start with your left hand, nearest the mouthpiece.

D - all holes open
C - cover #2 (index finger)
B - cover #2 and #1 (index finger and thumb)
A - cover #1, #2 and #3 (thumb, index and middle finger)
G - cover #1, #2, #3 and #4 (the entire left hand except little finger)

Practice the left hand for a time. When you are sure of it, add your right hand. Your right hand is never used without your left hand.

F - left hand fingers plus #5 (right index)
E - left hand fingers plus #5, #7 and #8 (right index, ring, and little - (ONLY RIGHT MIDDLE OFF)
D - left hand fingers plus #5, #6 and #7 (index, middle and ring - (ONLY LITTLE FINGER OFF)
C - cover all holes (lowest note on recorder)

26. URBAN SLINGSHOT STRUMMER (Grades 4, 5, 6)

Join two 12-inch sticks with a four-inch crosspiece at the bottom and a two-inch piece at the top. String on as many as 8 lengths of nylon cord, such as found on a tennis racket. Secure cord by nailing brads or small nails to the frame and tying to them. Keep all strings the same size. Those toward the bottom will be higher in pitch. Try varying the size of a diameter of the strings to obtain more difference between notes.

27. WASHTUB BASS (Grade 5)

You need a broomstick, a length of clothesline (plastic covered with metal core or wire wrapped fiber) or a venetian blind cord, an eyebolt, two washers and a nut.

Use the largest basin or pail you can carry. Turn the washtub up-side-down. Drill a hole through the center large enough for the eyebolt. Cushion the bolt with a washer and thread it through. On the inside of the tub, put on another washer and tighten with a nut.

You can leave your broomstick full length. A 3-foot dowel (one inch) would do if necessary. Saw a 1/4-to-1/2-inch notch at the end of the stick so it can fit over the lip of your washtub bottom. Sandpaper the notch smooth. Fit a brace (made from a coat hanger or heavy wire) just above the notch so the stick won't split.

Drill a hole near the top of the stick large enough for the clothesline to pass through. Sandpaper the stick smooth. Shellac, paint or varnish, if you like.

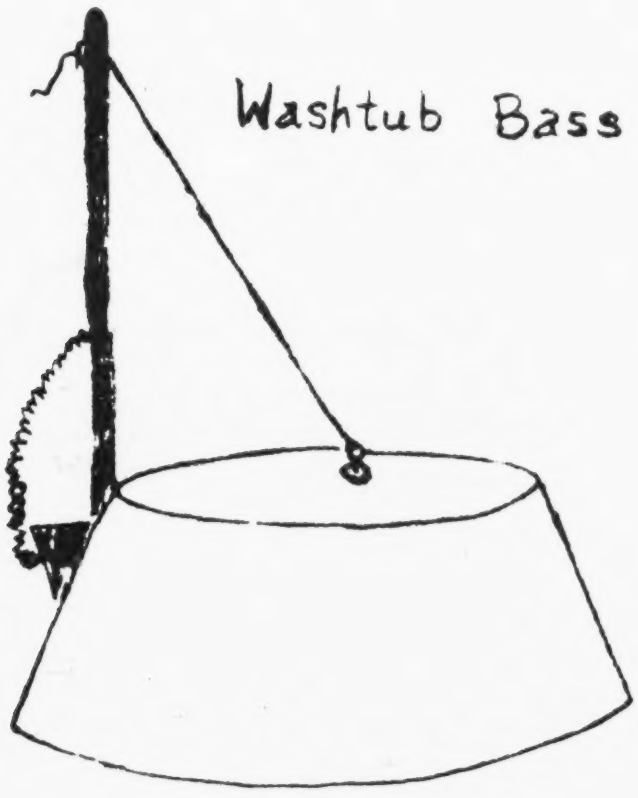
Tie one end of your clothesline or cord to the eyebolt. Thread the other end through the hole of the stick. Fit the notch on the lip of the basin and hold the stick straight up. Stretch the cord tight and knot the cord on the side of the stick outside the basin.

You can add a spring to attach the handle to the basin so that it will not fall over, but it is not necessary. It requires a wedge so that the spring won't knock against the basin. (See Illustration)

To play your bass, stand and rest the basin against your legs. Hold the stick with your left hand and pluck the string with your right. This will be your lowest note.

To vary the sounds, tilt the stick toward the center and move your hand down the string (which gets looser) anchoring it to the stick. The lower you move your hand, the shorter the string in use and the higher the note.

If you wear a glove on your left hand, you will avoid the possibility of rope burns as you move up and down the string, and it will not affect the sound.



28. HUMBOARD KAZOO

Cover the end of a cardboard tube with an oversized piece of waxed paper. Hold the paper tight with a rubber band or a string around the tube. Use a nail to punch 8 small holes an even distance from one another in a straight line along the center of the tube.

Put your lips to the end of the tube and hum away. Holding your fingers over the holes, you can vary the sounds. Paste aluminum foil on your humboard and it will look like a flute.

29. WILLOW WHISTLE

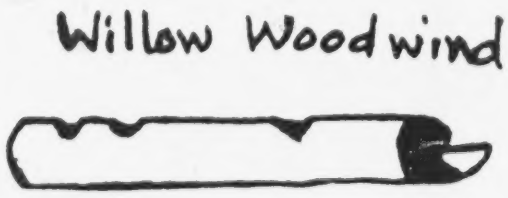
During the spring, you can make a willow whistle from a weeping willow branch. A long whistle makes a deep sound and a short whistle makes a high sound.

Tap the bark to loosen it and then soak it in water until you can slide it off. Let the bark and the wooden stick dry in the sun.

Push gently on the soft middle part of the bark until it all comes out. Your whistle should be hollow all through.

Cut a little notch about 2 inches from the top. One-fourth of the way from the bottom of the whistle cut a round hole. Cut a second hole halfway between the first hole and the bottom.

Split a 1-inch piece of the willow wood lengthwise for a little piece of wood to push into the end you play. Insert with the flat edge toward the top. To play low notes, close both holes. With both holes open, you play the highest note. Cover the top hole for the middle note.



30. DRUMS

Drums may be made in many shapes and sizes. The frame may be made of almost any material from cardboard to tin. Some suggestions are: tin cans (any size or shape), bucket, nail keg, mixing bowl, wastepaper or laundry basket, wooden boxes, coconut, fiber pipe (normally used for drainage), stovepipe, oatmeal box.

31. DRUM HEADS

Paper stretched tight and secured with a string or rubber band around the circumference of the frame will serve well as a drum head.

To make the paper last longer, cover the paper first with cheesecloth and shellac them together.

An old inner tube cut to the proper size and shape (allow at least 2 inches overlap) is an easily made, yet effective drum head.

Suggestions for drum heads:

chamois	duck	canvas	balloon cloth
khaki	oil cloth	heavy linen	

32. SKIN DRUM HEADS

Skin drum heads require more skill and experience to apply but are worth the extra effort.

Best results are obtained with rawhide. Animal skins can be bought from music stores. Many music stores have old drum heads in their repair shops and these will not be as expensive as new ones. Be sure to order the material for your drum head 3 or 4 inches larger in diameter.

Always soak your skin in cold water until it is flexible enough to attach -- at least 30 minutes.

Skins can be attached to frames in many ways, depending on the frame. You can tack, lace or tape, wind with cord or thong, or force a hoop of metal or wood over the top.

Never play a drum until the skin has dried overnight.

Various decorations such as beads, paint and tassels may be used to establish the drum as Indian, Latin American, dance band, etc.

33. DRUMSTICKS

Pencil stick - Make drumsticks for your smaller drums of unsharpened pencils with eraser tops. Sandpaper the wood end smooth and round. Tap gently with either end.

Bead drumstick - Glue a large wooden bead (round, oblong or flat) to the end of a pencil, toy rod or small paint brush handle. Cover the bead and the stick with a coat of bright paint.

For a softer thumper attach a tiny rubber jack ball to a rod. With a knife point, punch a small hole and glue the ball to your rod with rubber cement.

Turkey drumstick - Take a large drumstick from a turkey. Wash it thoroughly, sand off any rough spots and dry in the sun.

Whisk broom brush - To add the soft touch of the wire drum brushes, rub your drum with a whisk broom.

Dowel drumstick - To make drumsticks of just the right size, buy a length of 3/8-inch doweling. Each stick should be 15 to 18 inches long. You can make a simple drumstick by rounding off the ends. For a better drumstick, sandpaper one end slightly and fit on a small spool as a knob. Put in a dot of glue so that they will not come apart while you are playing. Shellac the doweling and the knob or paint them both.

You may paste a thin cushion of felt, cork, or adhesive tape on the knob.

Paper-mache knob - A good hard beater can be made with a paper-mache knob. Saw a circular groove near the top of a length of doweling or branch to prevent the paper-mache from slipping off. Crumple a 3-inch square of newspaper to serve as your base. Wrap it around the stick, above the groove. Paste paper-mache onto the newspaper until the entire base is covered. Add more layers until the knob is about an inch wide. Paint or shellac your drumstick.

SINGING

4th-grade selections suitable for social studies taken from Silver Burdett:

"Git Along, Little Doggies", p. 24
"The Goat", p. 26
"Yankee Doodle", p. 112
"Didn't it Rain", p. 123
"Sakura", p. 156

5th-grade selections suitable for social studies taken from Silver Burdett:

AMERICA

"This Land is Your Land", p. 2
"Handcart Song", p. 4
"Erie Canal", p. 6
"Hammer Man", p. 24
"Soldier, Soldier", p. 36
"Johnny Has Gone for a Soldier", p. 51
"Chester", p. 52
"Battle Hymn of the Republic", p. 136
"Railroad Cars Are Coming", p. 152
"Roll on Columbia", p. 158
"Dixie", p. 194

CANADA

"Old Polina", p. 30
"The Huron Carol", p. 78
"Canoe Round", p. 99
"The Waddering Canadian", p. 106

6th-grade selections suitable for social studies taken from Silver Burdett:

"Linstead Market", p. 186
"Laredo", p. 198
"Palomita", p. 199
"Rio, Rio", p. 193
"El Vito", p. 40
"La Sinda", p. 41

CHORAL READING

Choral reading of poetry is enjoyable for both the reader and the listener. In choral reading the best results are secured when several pupils read together. The readers might be grouped according to the pitch of their voices - high, medium and low. The same part grouping that is used in chorus singing may be used.

At first groups may not harmonize perfectly with each other or individuals may be out of harmony with the group. In the first choral reading of a poem, each individual in the choir should try to give his own meaning. Then, if the class enjoys the choral reading of a poem, the group may work to improve its reading.

A discussion of a poem after the first reading may bring suggestions for improving its interpretation through change in speed of reading lines and phrases and of emphasis on words. Interpretation may be aided also by change of voice from loud to soft and the part and solo reading of lines. All variations are possible for a speaking choir. There may be one or two pupils in a class who can act as leaders of the choir as it reads.

(For grade 6)

I HEAR AMERICA SINGING

All: I hear America singing, the varied carols I hear,

Solo 1: Those of mechanics, each one singing his as it should be blithe and strong.

Solo 2: The carpenter singing his as he measures his plank or beam,

Solo 3: The mason singing his as he makes ready for work, or leaves off work,

Solo 4: The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,

Solo 5: The shoemaker singing as he sits on his bench, the hatter singing as he stands,

Solo 6: The wood-cutter's song, the plowboy's on his way in the morning, or at noon intermission or at sundown,

Solo 7: The delicious singing of the mother, or of the young wife at work or of the girl sewing or washing,

All: Each singing what belongs to him or her and to none else,
The day what belongs to the day --- At night the party of young fellows, robust, friendly.
Singing with open mouths their strong melodious songs.

--Walt Whitman

(For grade 4)

WORD MAGIC

Solo 1: Some words gallop, some words prance
Some words scamper, others dance;

All: Laughing, dancing, prancing, say
These words skip along their way.

Solo 2: Some words loiter on the page
Like old people tired with age

All: Creeping, crawling, halting, slow-
Down a weary road they go.

Solo 3: There are glistening words that shine
Like rainbow colors from each line:

All: Pink, lavender and rose,
Emerald, crystal like new snows.

Solo 4: There are floating, flying words
Like the soaring wings of birds:

All: Gliding, diving, rising, high---
Words that seem to brush the sky!

Solo 5: Words are magic--sad or gay--
What words will you try today?

--Louise Adney

(For grade 6)

A WORD

Solo 1: A word may be a tender thing,
  Endearing, gentle, kind,
To lighten heavy burdens
  And to ease the troubled mind.

Solo 2: A word may be an ugly thing,
  A poison causing pain;
In nearly all society,
  Cheap gossip is the same.

Solo 3: A word may be a cowardly thing,
  Unspoken when it ought
To be expounded boldly,
  When fear stifles thought.

Solo 4: A word may be a lovely thing,
  Encouraging and strong;
Alert to aid the feeble,
  And quick to right a wrong.

All: A word may be so many things,
  Beautiful, sad and gay,
We cannot be too careful
  Using them every day.

Do you blurt the truth
  When silence should prevail?
Do you add false color
  To every gossip's tale?

Do you dare speak out,
  Your safety to disdain,
When to the innocent
  Your silence causes pain?

Master the uses of a word
  In every way you can;
Remember that each word reveals
  An imprint of a man.

(For grade 4)

THE PAPER BOY

All: Up the street,
Down the street,
Racing here and there;

Low Voices: Always smiling,
Never frowns,
Always full of joy:

High: "Buy a paper,

Medium: Buy a paper,"

All: He calls from everywhere.

All: What a dandy
Jolly fellow
Is the paper boy.

--Helen Kitchell Evans

(For grade 5)

LISTEN! THE BUGLE
(Refrain Type)

All: Listen! The bugle!

Soloists: When you hear the bugles blow
In the morning and at night,
Think of brave men marching
Who've left their homes to fight.

All: Listen! The bugle! And marching feet!

Soloists: Down through history men have marched
And died in freedom's glorious fight.
Let's think of them in reverence
When the bugles blow at night.

All: Listen! And remember!

Soloists: Our freedom is a gift from them--
Those gallant souls who dared to fight
And make us free. Remember!
When the bugles blow at night.

All: Remember! Marching feet throughout history!
Blow, bugles, blow!

--Grace Harland

(For grade 4)

ROW THE BOAT
(chorus: Row, Row, etc.)

Gently we're gliding over the stream,
Row, row, row the boat home.
The day's work is over and now we may dream,
Row, row, row the boat home.

When we rowed up the river the sunshine was bright,
Row, row, row the boat home.
And we sang of the morn as we pulled with our might,
Row, row, row the boat home.

And now falls the evening all gentle and still,
Row, row, row the boat home.
The shadows are lying on meadow and hill,
Row, row, row the boat home.

Swiftly we're gliding over the stream,
Row, row, row the boat home.
The day's work is over, and now we may dream,
Row, row, row the boat home.

--Agnes Lack

(For grades 5, 6)

BEAUTY EVERYWHERE

Unison: There is beauty everywhere
In the earth and sea and sky.

Med. Voices: In sun,

High Voices: And moon

Med. Voices: And crystal stars,

High Voices: And lights that flicker by

Solo 1: There is beauty in the air

Unison: In springtime's petal-rain;

Solo 2: There is beauty in the fields

Unison: Bright summer's golden grain;

Solo 3: There is beauty in the woods

Unison: And winter's loveliness.

Solo 4: There is beauty in the snow

Unison: And winter's loveliness.

Solo 5: There is beauty everywhere

Med. Voices: In birds,

High Voices: And flowers,

Low Voices: And bees

Unison: There is beauty everywhere,
In what one hears and sees.

--Louise Abney

SECTION THREE

BIBLIOGRAPHY FOR CHORAL READING

Examples of various types:

Author	Title	Type
Browning	"How They Brought the News"	Galloping
Howe	"Battle Hymn of the Republic"	Tramp
Lindsay	"Lines From the Congo"	Drum beating
Longfellow	"Daybreak"	Group
Moore	"Bells of Shannon"	Bell monument
Poe	"The Bells"	Group
Tennyson	"Crossing the Bar"	Unison
Whitman	"Pioneers, O Pioneers"	Group

Books

Arbuthrot, H.	Time for Poetry, Scott, 1961
Brown and Heltman	Let's Read Together, Row, 1949
Ferris	Favorite Poems Old & New, 1957
Field	Poems of Childhood, Scribner, 1904
Fish	Boy's Book of Verse, An Anthology, Lippincott, 1951
Gullen, M.	Poetry Speaking for Children, Methuen, 1932
Gullen, M.	The Speech Choir, Harper, 1937
Johnson	Anthology of Children's Literature, Houghton, 1959
Keppie, Wedberg, Keslar	Speech Improvement Through Choral Reading, Expression Co., 1942
Longfellow	Children's Own Longfellow, Houghton, 1908
McCard	Take Sky, Little, 1962 (Oregon poet)
McGee, P.	Language for Meaning, Houghton, 1947
O'Neill	Hailstones & Halibut Bones, Doubleday, 1961
Parker	100 Story Poems, Crowell, 1960
Schory, H.	America Speaks, Interstate, 1944
Sterling, E.	English in Our Language 3-8, Heath, 1950
Stevenson, R.	Child's Garden of Verses, Grosset, 1957
Untermeyer	Golden Treasury of Poetry, Golden Press, 1959
Withers	Rocket in My Pocket, Holt, 1948
Wolee, D.	Enjoying English 7 & 8, Heath, 1950

Poet's Gold, RCA, 1955 — Recorded by Helen Hayes, Raymond Massey and Thomas Mitchell, the following poems:

Emerson:	"Concord Hymn"	Longfellow:	"The Day is Done"
Whitman:	"O Captain! My Captain!"		"The Children's Hour"
Holmes:	"The Deacon's Masterpiece"		"Paul Revere's Ride"
Whittier:	"Barbara Frietchie"	Swinburne:	"A Child's Laughter"
Field:	"Little Boy Blue"	Blake:	"The Lamb"
Lear:	"The Owl and the Pussy-cat"		"The Tiger"
Carroll:	"Jabberwocky"	Stevenson:	"Happy Thought"
Kipling:	"The Law of the Jungle"		"Whole Duty of Children"
Coleridge:	"The Rime of the Ancient Mariner"		"Good and Bad Children"
			"My Shadow"
			"The Land of Counterpane"

BIBLIOGRAPHY FOR DANCING

The following are suggestions for dances which are suitable for the intermediate grades. Instruction booklets are usually included with each album. If not, refer to Jane Harris, Ann Pittman, and Marlys Saller. Dance a While. Burgess Publishing Company. 1964.

Grades	Dance	Record
	SQUARE DANCES	
4, 5	"Bird in the Cage"	Sets in Order, LP 4002 Student Dancer No. 1, Caller - Bob Ruff
6	"Texas Star"	Same as above
4, 6	"Take a Little Peek"	RCA Victor LE-3000
5, 6	"Inside Out and Outside In"	Same as above
4	"Oh Johnny"	Blue Star 1690, Folkcraft 1037 Western Jubilee 703
5	"Arkansas Traveler"	Same as "Bird in the Cage"
4, 5, 6	"Hot Time"	Folkcraft 1037, MacGregor 6225, 1004-4, 445-4 (with calls)
6	"Manana" (singing call)	MacGregor 008-2 (with calls) Old Timer 8163
4, 5	"Red River Valley" (American)	RCA LE-3000
6	"Duck for the Oyster"(American)	RCA LE-3000
	ROUND DANCES	
4, 5	"Old Time Schottische"	*EDR FD-3, MacGregor 4005
5	"Canadian Barn Dance"	Folkcraft 1471, MacGregor 631
4, 5, 6	"Glow Worm"	RCA Victor LPM 1623, Shaw 106
4	"Tuxedo Two-Step"	Decca DLA 1423, Windsor 4112
4, 5, 6	"Cotton Eyed Joe"	*EDR FD-3, Folkcraft 1035, RCA Victor EPA 4134
6	"Bolero"	Decca 1986, Shaw 401
6	"Mexican Waltz"	Folk Dancer MH 1016, MacGregor 608

*Educational Dance Recordings

FOLK DANCES

Grades	Dance	Record
6	"Corrido" (Mexican)	Standard T 124, Decca 2164
4	"Circle from Sarid" (Israeli)	Folk Dancer MH 1035
5	"Crested Hen" (Danish)	Folkcraft 1159, 1194, RCA Victor 45-6176, RCA Victor LPM 1624
4, 5, 6	"Doublebska Polka" (Czechoslovakian)	Folk Dancer MH 3016, EDR FD-2
4	"Gay Gordons" (Scottish)	Folkcraft 1162, RCA Victor EPA 4129
5	"Greensleeves" (English)	*EDR FD-1, RCA Victor 45-6175, RCA Victor LPM 1624
4, 5, 6	"Hora" (Israeli)	Folk Dancers MH 1052, Victor EPA 4140
6	"La Raspa" (Mexican)	Folkcraft 1119, RCA Victor LPM 1623
6	"Miserlou" (Greek)	Columbia 7217F, RCA Victor EPA 4i29
4, 5, 6	"Road to the Isles" (Scottish)	Folk Dancer MH 3003, Folkcraft 1095, 1416
4, 5, 6	"Troika" (Russian)	Folk Dancer, MH 1059, Folkcraft 1170
4, 5, 6	"Cherkassiya" (Israeli)	RCA Victor LPM 1623
	MIXERS	
4	"All American Promenade" (American)	Western Jubilee 721, Windsor 4605
5	"Irish Washerwoman Mixer" (Ireland)	RCA Victor 45-5017, RCA Victor LPM 1623
4	"Five Foot Two Mixer" (American)	Folkcraft 1420, Lloyd Shaw 122
4, 5	"Red River Valley" (American)	Folkcraft 1056, Old Timer 8001, 8037, 8162
4, 5, 6	"Virginia Reel" (American)	RCA Victor LPM 1623
4	"Oh Susanna" (American)	RCA Victor LPM 1623
5	"Hopp mor Annika" (Swedish)	RCA Victor LPM 1624
6	"Tinikling" (Philippine)	RCA Victor EPA 4126

*Educational Dance Recordings

BIBLIOGRAPHY FOR LISTENING

Suggestions for drawing, painting, or writing to music:

"Night on Bald Mountain" - Mousorgsky
"Death Valley Suite" - Grofe
"The Little Train of the Caipira" - Villa Lobas
"March and Comedians' Gallop" - Kabalevsky
"The Swan" from "Carnival of the Animals" - Saint-Saens
"Traumerei" from "Scenes from Childhood" - Schumamn
"American Salute" - Gould
"Prelude to Hansel and Gretel" - Humperdinck
"Rosenkavalier Suite" - R. Strauss
"The Spirits of the Earth" from "The Perfect Fool Ballet" - Holst
"Pines of the Villa Borghese" - Respighi
"The White Peacock" - Griffes
"Hurdy Gurdy" from "Adventures in a Perambulator" - Carpenter
"Evening in the Village" from "Hungarian Sketches" - Bartok
"Knightsbridge March" from "London Suite" - Coates
"On Muleback" from "Impressions of Italy" - Charpentier
"This Is My Country" - Columbia ML 5819
"A Child's Introduction to the Orchestra" - Golden
"The Soul of Mexico" - Somerset P17000
"Holiday in Mexico" - Somerset SF 25400
"Granada" - Segovia Decca DL 10063
"Songs of the Cowboy" - Columbia
"The Garden of Live Flowers" from "Through the Looking Glass" - Taylor
"The Little White Donkey" from "Histoires #2" - Ibert
"March from Summer Day" - Prokofieff
"Polka" - Shostakovich
"Piano Concerto #3" - Prokofieff

Most of the above selections are found in Adventures in Music Series RCA Victor

Films

"Pacific", 231 P.S. 1953 - 10 min.
"Looking at Sounds", MCG 1952 - 10 min.
"Instruments of the Orchestra" - 20 min.
"Harmony in Music", Craig 1961 - 13 min.
"Fingal's Cave", AF 1955 - 9 min.
"African Musicians", WCG 1961 - 16 min.
"Toot, Whistle, Plunk and Boom", Disney - 10 min.

Musical Stories FS and Records

"Peter and the Wolf", Prokofieff FS and Record
"Peer Gynt", Grieg
"The Sorcerer's Apprentice", Dukas
"The Sleeping Beauty", Tchaikovsky
"Scheherazade", Korsakoff
"The Nutcracker Suite", Tchaikovsky
"A Midsummer Night's Dream", Mendelssohn
"The Firebird", Stravinsky
"The Bartered Bride", Smetana

Suggestions for dramatic and mimetic play
Capital Records: "Listen, Move, and Dance", Vol. 1 and 2 H21006 H21007

GENERAL BIBLIOGRAPHY

Bowmar Records:

"Children's Songs of Mexico", Grade 6 - available with filmstrip
"Folk Songs of Canada", Grade 5 - available with filmstrip
"Folk Songs of California and the Old West", Grade 4 - available with filmstrip
"Folk Songs of Latin America", Grade 6 - available with filmstrip
"Folk Songs of the U. S. A.", Grade 5 - available with filmstrip
"Patriotic Songs", Grade 5
"Folk Dances", Volume 5 (American), Grade 5
"Folk Dances", Volume 6 (Latin America), Grade 6
"Mexican Folk Dances", Grade 6
"Canadian Folk Dances", Grade 5
"North American Indian Songs", Grade 4
"They Came Singing" (American Pioneer Folk Songs), Grade 4
"Latin American Game Songs", Grade 5
"Chants De Jeux Francaise" (French Game Songs), Grade 5
"Let's Sing a Round", Grades 4, 5, 6
"Learn to Play the Autoharp", Grades 4, 5, 6
"Instrumental Accompaniment Album", Volume 1 (Descants), Grades 4, 5, 6